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Influence of Fouque's Sigurd
upon Wagner's Nibelungen Ring

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INFLUENCE OF FOUQUÉ'S SIGURD
UPON WAGNER'S NIBELUNGEN RING

BY

KATHERINE A. W. LAYTON

THESIS

FOR THE

DEGREE OF MASTER OF ARTS

IN

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

KATHERINE A. W. LAYTON

ENTITLED INFLUENCE OF FOUQUE'S SIGURD UPON WAGNER'S

..... NIBELUNGEN RING

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

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Extent of the Influence of Fouqué's "Sigurd"
upon Wagner's "Nibelungen Ring".

In the "Literaturblatt für germanische und romanische Philologie" of February, 1905 Friedrich Panzer reviews a book by Wolfgang Golther called "Die sagengeschichtlichen Grundlagen der Ringdichtung Richard Wagners." Among other things the reviewer says: "Unterschätzt scheint mir nur hier wie in den meisten Darstellung die Bedeutung, die Fouqué's Sigurd als Quelle zukommt. Denn aus ihm sind...zahlreiche Einzelheiten nicht bloss, sondern namentlich in 'Siegfried' der Aufbau der Akte, Szenen und selbst die Entwicklung des Gesprächs vielfach entlehnt. Eine sorgfältige Vergleichung wäre sehr lehrreich." Such a comparison is the object of this thesis.

With this end in view, then, it will not be within the sphere of this discussion to speak of that which is original in Wagner's version, nor to touch upon the other sources except as it may be shown that Fouqué's story is at times a nearer approach to that of Wagner than that found in their common sources. Those fundamental elements which remain the same in both Wagner and Fouqué as in the common source and those things which are not common to the two stories will be touched upon but lightly or passed over in silence.



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I

It has not been possible to read all that commentators have written about the origin of Wagner's story, but effort has been made to cover most of the later and more important criticisms which in turn have given us the benefit of the subject matter contained in the earlier commentaries. Where more than one writer have mentioned the same thing, it has not seemed necessary to note it more than once if they treated it in just the same way. The following is in general the credit that has already been given to Fouqué.

In his "Sagengeschichtlichen Grundlagen der Ringdichtung Richard Wagners" (Charlottenburg 1902) Dr. Wolfgang Golther notes the following:

Pages 64-65. "Many an insolent speech of Siegfried is suggested in the prelude of Fouqué's 'Sigurd'. There, too, the act begins with Reigen's soliloquy interrupted by the rushing in of Sigurd. For example, the following:

Reigen

(ein Schwert bringend)

'Nimm hin! Nur wen'gen Recken wird's so gut,
mit Reigens Waffen in den Streit zu ziehn.

Sigurd

Lass proben denn, was Reigens Waffen kann,
hier an dem Eckstein woll'n wirs gleich versuchen.

Reigen

Du wirst doch nicht!

Sigurd

Sollt ichs an weichem Sand?

(Er haut gegen den Eckstein. Die Klinge zerspringt.)

Sieh den vermaledeiten Binsenstock!

Reigen

Das? Binsenstock?

Sigurd

Ja, hält's denn besser vor?

Seht mir den Prahler, seht den trägen Werkmann!

Willst du nicht tüchtig schmeiden? So thu ichs,

und zwar auf deinen kopf an Amboss statt,

dazu noch ist des Schwertes Trümmer gut.' "

P.69 " Besides the Edda song, especially in the dialog between Siegfried and Mime, Fouqué's Sigurd has afforded several turns and thoughts."

P.105. "The immediate impulse to the Norns' scene is given in Fouqué in which the three Norns appear before Sigurd awakens the sleeping Brynhildis and at the end of the drama over the smoke of the pyre."

P.106. "The words:

'wohl hüte mir Graue!

Du hieltest nie

von edlerer Zucht

am Zaume ein Ross! ' -

are a condensation of those of Sigurd in Fouqué:

'ist wer dabei,

der mir mein treues Ross zur Wartung abnimmt?

behandelts höflich, sonst wird es böß,

denn edler Gattung ist's, heischt feine Zucht.' "

Dr. Ernst Meinck in "Die sagenwissenschaftlichen Richard Wagners" (Berlin 1892) notes in addition the following:

P.37. "The account of the dwarf's curse is first treated poetically by Fouqué in his drama, 'Sigurd der Schlangentöchter,' tho very briefly it is true."

P.50 ff. "Fouqué's Reigen (Mime) teaches Sigurd, it is true, the uses of weapons and boasts of it, but with a thoroly selfish purpose which he clearly reveals:

'Gewiss verhilft mir der zu Fafners Schatz,
Dem teuren Goldeshort auf Gnitahelde.
Zwar wird er ihn für sich behalten wollen,
Doch meistr' ich dann den wilden Degen wohl.'

Already he dreams that he possesses the treasure and paints his future in rosy colors:

'In den Hand
Des Goldes Glanz, des Fafnergoldes,
Wer widersteht mir?'

So the faithless and hypocritical Mime in Wagner, when he rears the wild forest youth thinks only of the treasure and the ring which Siegfried when grown, shall obtain for him by the murder of Fafner. With the thought of his splendid plan he builds golden air-castles:

'Den der Bruder (Alberich) schuf,
den schimmernden Reif,
in den er gezaubert
zwingenden Kraft,
das helle Gold,

das zum Herrscher macht,-
 ich hab' ihn gewonnen!
 Ich walte sein!...
 Der verachtete Zwerg,
 was wird er geehrt!
 Zu dem Hort hin drängt sich
 Gott und Held:
 vor meinem Nicken
 neigt sich die Welt,
 vor meinem Zorne
 zittert sie hin!
 Dann, wahrlich, müht sich
 Mime nicht mehr:
 ihm schaffen andre
 den ewigen Schatz.
 Mime, der Kühne,
 Mime ist König,
 Fürst der Alben,
 Walter des Alls!' "

P.54. "In the Völsungasaga c.24, in Fouqué, Jordan,
 Wagner and Ettmüller the betrothal of Siegfried is solemnized
 by means of the ring, and Brünhilde wears the ring in token
 of the hero's faith."

P.60. "The loss of memory of the ring is more plausible
 in Wagner than in Fouqué where Sigurd even reflects upon his
 loss of memory."

P.86. " Wotan appears in Fouqué as a Greis, 'Gross, Blitze sprühend aus dem einem Aug' and according to Sieglinde's account in the 'Walküre' the beam from the eye of the strange old man, who on the occasion of her wedding suddenly entered the hall, inspired in the carousers by its 'macht'ges Dräu'n' an anxiety, but in herself comfort and hope."

P.186. "In Simrock (Wieland, p.95) it runs:

'Von Odin ist sie kommen, die gute Waffe hehr.

Als er bei Signe's Hochzeit sie in die Erde(?) stiess,

Heraus zog sie Siegmund: kein anderer vermochte dies.'

and in greater detail in Fouqué:

'In eines Baumes mächt'gen Stamm,

Der in der Halle stand, die Burg beschattend,

Weit über's hohe Giebeldach hinaus,

In dieses Baumes Stamm bohrt er (Odin) ein Schwert,

Sprach: "Wer's herauszuzieh'n vermag, behalts.'" "

Veschwand. Viel Herrn versuchten es umsonst.

Dein (Sigurds) Vater, seiner Heldenkraft vertrauend,

Ging allerletzt hinzu und nahm es hin.'

Compare with this the representation in Wagner (in Sieglinde's account)." --Dr. Meinck does not cite the quotation but it is as follows:

"Der Männer Sippe

sass hier im Saal,

von Hunding zur Hochzeit geladen:

er frei'te ein Weib

das ungefragt

Schächer ihm schenkten zur Frau.

Traurig sass ich

während sie tranken:

ein Fremder trat da herein-

ein Greis in grauem Gewand;

tief hing ihm der Hut,

der deckt' ihm der Augen eines;

doch des andren Strahl,

Angst schuf er allen,

traf die Männer

sein mächt'ges Dräu'n:

mir allein

weckte das Auge

süss sehnenden Harm

Thränen und Trost zugleich.

Auf mich blickt' er,

und blitzte auf Jene,

als ein Schwert in den Händen er schwang;

das stiess er nun

in der Esche Stamm,

bis zum Heft haftet' es drin:-

dem sollte der Stahl geziemen,

der aus dem Stamm' es zög':

Der Männer alle,

so kühn sie sich mäh'ten,

die Wehr sich keiner gewann;

Gäste kamen

und Gäste gingen,

die stärk'sten zogen am Stahl-
keinen Zoll entwich er dem Stamm:
dort haftet schweigend das Schwert."

P.200. "Sigurd's flaming eyes are spoken of in various sources. In Wagner he is referred to as 'Du Wecker des Lebens, siegendes Licht', and again, 'Wie die Sonne strahlt mir sein Licht.' In Fouqué it runs:

'Die Augen brennen ihm wie lauter Glut;
Wer nicht ein frisches Herz im Busen trägt,
Wagt kein Hineinschau'n in die regen Sonnen.' "

P.201. "The world-wide renown of this hero endowed with extraordinary powers and virtues, as that of Herakles, was announced before his birth. When upon the battle-field his father, Sigmund, is approaching his end, he informs his wife (Hiördis) of the significance of their future son, who should be the most famous and excellent of their race (Volsungasaga c.20), a prophecy which in Fouqué goes:

'Da trägst in deinem Schoss ein Kind,
Preis der Wolsungen, aller Zeiten Loblied,
So fern und weit die deutsche Zunge tänt,'

while Wagner follows the Helgilied, where one of the nine Valkyries gives his name to the great and beautiful son of Hiörvardh and of Sigurlinn, for Wagner allows the Valkyr, Brünnhilde,...to impart to the mother, Sieglinde, the fame of her unborn son and to tell his name with the words,
'Siegfried erfreu' sich des Siegs!' "

Dr. Meinck makes no further quotation from Wagner here but these lines could easily have been suggested by Fouqué:

Brünnhilde

"Rette das Pfand,
das von ihm du empfang'st:
ein Wälsung wächst dir im Schosse!"

P.204ff. "The Völsungasaga c.24 and Simrock's 'Wieland' suggest the great strength, impatience and impetuosity of Siegfried and his breaking the swords made by the smith, and both Fouqué and Wagner agree with Simrock in the poetic treatment of his youthful arrogance. In the first Sigurd is impatient and angry that the sword forged by Reigen's practiced arm is not ready at once. 'Impatience throbs in all his veins.' The wild incorrigible boy shatters that best of weapons which 'wäre einem Riesen recht "(cf. Wagner: 'In der Riesen Fäusten hielte es fest')". cf. Dr. Golther's comment above. "Here as in Wagner the smith is forging for Siegfried the sword when his soliloquy is interrupted."

P. 212. Note. "Compare Sigurd's apostrophe to his sword in Fouqué: 'Aus kranken Trümmern neu erstand'nes Licht!' with that in Wagner:

'Tot lagst du
in Trümmern dort,
jetzt leuchtest du trotzig und hehr.' "

P.218. " 'Siehst du dort
den dunklen Höhlenschlund?

Darin wohnt
ein gräulich wilder Wurm:' "

Fouqué, Ettmüller and Wagner use the expression 'wohnen' in the same way in connection with the 'Wurm'."

P. 230 ff. "After Siegfried has slain the smith he seems to feel a certain sympathy with the hypocrite, for he says:

'Listige Schlingen

warf mir der Schlaue:

nun musst' ich ihn gar erschlagen!'

as in Fouqué

'Gewiss du hast von Anfang nichts getaugt,

Und doch thut mir's im Herzen leid um dich.' "

P. 247. "In announcing to Brünnhilde her doom in the 'Walküre' Wotan says:

'Die magdliche Blume,

verblüht der Maid;

in Fouqué, Brünnhilde says:

'Und dein gehören dieser Schönheit Blumen.' "

P. 252. "In his representation of the wakening of Brünnhilde Wagner follows chiefly the Northern saga and Fouqué whose presentation is, so to speak, a mean between the former and that version in 'Dornröschen.' "

P. 272. "Julian Schmidt (Preussische Jahrbücher 1876, p.427) excuses Wagner's treatment of the magic potion on the ground that Wagner has accepted Fouqué's version," an hypothesis which Dr. Meinck does not grant. The points of similarity which the two do have, however, have been noted in Part II. of this thesis.

P. 294. "As Brünnhilde in Fouqué (Adventure V.) calls Gunther 'feig und würdigkeitsbaar', so in Wagner she reproaches him with the words:

'O feiger Mann!

falscher Genoss!

Hinter dem Helden

hehltest du dich,

dass Preise des Ruhms

er dir erränge!

Tief wohl sank

das teure Geschlecht,

das solche Zagen erzeugt!' "

Both Dr. Golther and Dr. Meinck have spoken of the similarity of arrangement and of thought between Fouqué's Vorspiel and the first act of Wagner's "Siegfried"; yet some things which they have only hinted may profitably receive careful notice. The order in which events are mentioned is that in which they occur in Fouqué.

As they have suggested, the opening scene in both cases represents the smith Mime (or Reigen) trying to forge the sword for Siegfried (Sigurd) and talking to himself as he does so. In each case he speaks in short lines - as he would naturally between the blows on the anvil - and expresses his weariness:

"Zwangvoller Plage !

Müh' ohne Zweck!" Mime exclaims.

"Müde mein Arm fast! " says Reigen. It is true, however, that from Wagner's first line we feel Mime's impatience in a way that better prepares us for the speedy revelations of his treachery. In fact his conduct thruout is rather more consistent. His fawning kindness is more in keeping with his plotting character than Reigen's more genial manner. The latter's complacency, however,- "Hei, welch ein hochgemutes Heldenkind! Gewiss verhilft mir der zu Faffner's Schatz,"- reminds one in a way of the cynical good nature of Mephistopheles. It suggests too the similar lines in Wagner:

"Siegfried's kindischer Kraft

Erläge wohl Fafner's Leib", expressing somewhat of the same

patronizing tone together with an admiration, which could not be withheld,- tho we must not forget that this combined child-like and heroic character of Siegfried is suggested in "Hürnen Seyfrid" and in the "Nibelungen Lied", tho not in this connection.

In both dramas the smith expresses pride in his sword:

"Das beste Schwert,
das je ich geschweisst,
in der Riesen Fäusten
hielte es fest", in Wagner; and in Fouqué
"Hellblanker Klingen
Kön'gin zu schmieden
Hallt hier der Hammer."

We do not find this scene in the sources; that is, we do not think of the smith as the complaining type nor do ^{we} have a picture of him at his work. His solilo^oquy is new. We do have a brief description of the forge in Uhland's "Siegfried's Schwert":

"Da sah er Eisen und Stahl genug,
Ein lustig Feuer Flammen schlug."

He comments, too, upon the character of Siegfried (a violent disposition suggested, it is true, in Hürnen Seyfrid):

"der schmähhliche Knabe" Mime calls him who snaps his good sword in two, while Reigen says he is forging a sword for "Kecker Heerkön'ge Kühnstem."

In both Fouqué and Wagner, Siegfried enters, impatiently,- even boisterously - demanding the sword. The scene represents the smith's pride in his achievement, Siegfried's trial of the sword and contempt for it as also for the maker whom he regards as an idler and boaster. The quotations given above bring this

out in a measure but were not exhaustive. To them may be added these:

"Sieh mein kräft'ges Meisterstück", Reigen says, and
 "Ich schuf die Waffe scharf,
 ihrer Schneide wirst du dich freu'n," says Mime.
 "Langsamer Werkmann!" Sigurd says to Reigen,
 "Mit deiner Zunge bist du rascher da,
 Bohrst manch ein ärgerlich gespitztes Wort
 Durch meinen Sinn,-noch jetzt von dem Knappen!
 Und siehst dabei so schlau und feindlich aus,
 Als wärst der Schlang' auf Gnitnaheide Bruder."
 "Soll mich der Prahler," Siegfried says,
 "länger noch prellen?
 Schwatzt mir von Riesen
 und rüstigen Kämpfen,
 von kühnen Thaten
 und tüchtiger Wehr;
 "Will Waffen mir schmieden,
 Schwerte schaffen,
 rühmt seine Kunst
 als könnt' er was Rechtes."

The saga tells us (see Meinck, p.204 ff.) that Siegfried broke all the swords forged by Mime the master of Wieland and Eckart (Simrock, Wieland, p.75) as if they were "Binsenstöcke" (Völsung^asaga c.24) ...In Simrock (Wieland, p.93-) he breaks the keen sword forged the second time by Mime with great care, calls him a blunderer (Stümper) in his art and feels like

throwing his hilt into his face:

"Das ist nun dein Geschmeide," sprach da Siegfried,

"Mime, greiser Prahlhaus, du unnützer Schmied:

Kannst du nichts Besseres wirken, als solch' ein gläsern
Ding,

So bist du zum Erschlagen, zum Hängen selbst zu gering.'" "

It is the form rather that Fouqué has given to Wagner.

Reigen, delivering to the hero a sword which is at least the second one, has in mind the fate of a former weapon and bids him have a care:

"Ich bitte dich, du verderbst mein ganzes Werk,

Mir meine Lust, und dir die gute Klinge," while Mime
expresses his chagrin at the boy's treatment of his sword:

"er knickt und schmeisst es entzwei

und schmählt doch, schmied' ich ihm nicht!"

The smith is with good reason in wholesome fear of the youth ("An's Leben geh'st du mir schier," says Mime; and Reigen "Nein, ich kenn' dich schon;

Vor jedem Tadel wirst du wild, unbändig.

Viel lieber hüt' ich mich und bleibe still.")

The conduct of Siegfried is not new but rather the smith's telling Siegfried of it. "In the 'Nibelungenlied'", as Dr. Meinck, p.207, reminds us, also, "he seizes the beard of the dwarf Alberich and pulls it so rudely that the dwarf cries aloud, and in Simrock, Orendel 89, he lays hold of the dwarf Eugel and gives him a harsh lesson, while in Ettmüller's drama he shakes Mime and throws him to the ground."

He is a flatterer, however, boasts of his care for Siegfried and chides him because of ingratitude. Reigen says:

"Es ist unlöblich, wenn ein junger Degen,
Entwachsen nur der lang' getreuen Zucht,
Dem Waffenmeister harte Reden giebt.
Bedenk' ich doch, mein Held, wer lehrte dich
Die Lanze schwingen, wer das Schlachtross lenken?
Wer dich des Schildes Schirm, der Klinge Hieb?
Prangst du vor allen deines Alters drin,
So wiss', vom alten Reigen kam die Gabe.
Ja, selbst dein edles Ross, den starken Grane,
Durch wessen Rat denn hast du's?"

Mime, too, says:

"Mach' ich dem bösen Buben
nicht alles gleich zu best,
was ich Gutes ihm schuf,
vergisst er gar zu schnell", again,

"Das ist nun der Liebe
schlimmer Lohn!

Das der Sorgen
schmählicher Sold!...

mit klugem Rathe
rieth ich dir klug,
mit lichten Wissen

lehrt' ich dich Witz." A long dissertation he gives upon his services. His flattery is insinuating, fawning, one may say; e.g.

"Was dem Vögelein ist der Vogel,

wenn er im Nest es nährt,
 eh' das flügge mag fliegen:
 das ist dir kindischem Spross
 der kundig sorgende Mime-
 das muss er dir sein."

This idea is much slighter in Fouqué, but it suggests itself: "mein edler Knabe," or "mein Held," Reigen calls Siegfried. This is not unnatural homage to his rank and not undue familiarity between master and pupil, yet it easily suggests Reigen's desire for familiarity or friendship, which he will use to his own ends. These compliments are made in the "Edda" (Sigurdharkwida II) but there we are told Reigen loved the boy.

The youth is impatient of the smith's self-praise, however and replies to Reigen's speech above:

"Nicht durch deinen (Rat).

Zu fodern mir ein Pferd, das rietest du.

Jedoch die freie Grossmut König Hialprecks

Liess mir die Wahl in seinen Herden all.

Das war nicht deine Schuld," etc. As Mime, too, expatiates upon his own goodness, Siegfried interrupts:

"Still mit dem alten

Staarenlied". In almost every case Wagner intensifies the feeling of the characters in Fouqué. The feeling of enmity between Siegfried and Mime is greater, the unpleasantness of Mime's character is increased, his self appreciation greater and his chiding more severe, but the suggestion is in Fouqué. Siegfried is more impudent, and his impatience is

more brief and pointed.

As may be easily noted from quotations already cited there was some foundation in the saga for Siegfried's contemptuous treatment of the smith but the wording in Fouqué and the continuity of his attitude and of his chiding in Wagner remind one most of Fouqué.

Siegfried comments in a very frank way upon the smith's appearance,-

"Und siehst so schlau und feindlich aus,

Als wärst der Schlang' auf Gnitnaheide Bruder,"

is Fouqué's version, while in Wagner he calls Mime a "garstiger Gauch" and compares him to a toad.

(Note. Siegfried's feeling that he does not rightfully belong to Mime recalls a similar situation in Fouqué's "Aslauga", the third part of the trilogy. Her foster parents, who have black hair, have Aslauga wear a cap to cover her golden locks, and in certain seasons cut them off. Upon such an occasion she says:

"Klirr' sie (die Scheere) für woll'ges Vieh, doch nicht
für mich.

Hast Du zum Scheeren Lust, so warten dein
Geduld'ge Schaf' und Ziegen. Lass für sie
Den rost'gen Stahl in Deiner Hand sich regen.

Grima: Ho! Sieht sie mich doch fremd und seltsam an,

Als wär'sie uns ein unerhörter Gast.

Aslauga: Wär' ich das nicht, was trüg'ich gold'nes Haar?

Du selbst meinst ja, solchem edlen Pflanzen

Sei unziemlicher Hag Dein russ'ges Haus."

Siegfried says to Mime: "Nun kam ich zum klaren Bach:

da erspäht' ich die Bäum'
 und Thier' im Spiegel;
 Sonn' und Wolken,
 wie sie nur sind,
 im Glitzer erschienen sie gleich.
 Da sah' ich nun auch
 mein eigen Bild;
 ganz anders als du
 dünkt' ich mir da.
 So glich, wohl der Kröte
 Ein glänzender Fisch."

Again Aslauga says:

"Gekommen ist die Stunde, wo vom Haupt
 Der schnöden Kappe Nacht mir sinken muss.
 Hinweg, du Neid'sche! Wallt, ihr gold'nen Haare!

Und du, sprudelnder Bergesquell,
 Spiegle, wasche mein blühend Haupt!
 Wie bin ich schön in glod'nen,
 Wie schön in blanken Locken!")

Sword breaking is brought upon the stage in both dramas.

The bear incident was probably suggested by the "Nibelungen Lied", but Wagner is doubtless influenced by Fouqué in having Siegfried bring him in to frighten Mime when he is urging him to make the sword. In Fouqué we do not find the bear, but the smith flees in terror from Siegfried as he does in Wagner when the bear is introduced.

As neither drama begins as far back as the marriage of Siegelinde the incident of the sword thrust into the tree by the old man is related in the earlier drama by Hiordisa to Sigurd and in the later by Siegelinde to Sigmund (in the Walküre) where the sequel is brought before our eyes.

(Wagner gained, as a critic says, by making Siegfried the son of Sigmund and Siegelinde whereas in the saga this child is Sinfjötli and Siegfried that of a later marriage. Fouqué does not precede him in that, but at any rate does perceive the weakening by introducing two sons and omits the former story entirely.)

Siegfried desires his sword this very day, according to both dramas, and expresses his joy in going out into the world:

"Die Sonne steigt herauf, die freud'ge Sonne,
Für meines ganzen Lebens Heldenbahn,
Fruchtreich, erweckend, trifft mich froh und stark,
O Reigen, Reigen, schmeide mir den Stahl!" says Sigurd.

In Wagner he says:

"Denn heute noch, schwör' ich,
will ich das Schwert;
die Waffe gewinn' ich noch heut'...
aus dem Wald fort
in die Welt zieh'n:
nimmer kehr' ich zurück.
Wie froh ich bin,
dass ich frei ward,
nichts mich bindet und zwingt...

Wie der Fisch froh
 in der Fluth schwimmt,
 wie der Fink frei
 sich davon schwingt:
 flieg' ich von hier,
 fluthe davon,
 wie der Wind uber'n Wald

weh' ich dahin." The latter part recalls not only (as Meinck, p.213, suggests) the proverb: "Frei bin ich wie der Vogel, der in den Lüften schwimmt" (Simrock, Dietlieb, p.268) but also these lines in Fouqué:

"Den Burgwall hinab
 Wandelt, erwacht in den Wald
 Singend der Sigmunds Sohn.
 Schiffe schwanken bereits am Strand,
 Lustig rauschen Wallen und Luft,

Weit fort winket die Welt." The idea of his desire to wander is not new. We gather that from the "Seyfrid Lied" and from Uhland's "Siegfrieds Schwert" but here we have his joy expressed in his own words as also a sympathy with nature.

It is worth while, however, to recall Dr. Golther's suggestion (Sagengeschichtlichen Grundlagen, p.69) in which Siegfried (Simrock's "Wieland") does have this mood as he goes out on Mime's errand:

"Noch stand die Sonne niedrig,
 da fuhr zum grünen Wald
 Siegfried der junge;
 wie fröhlich ward er bald,

als er im lichten Scheine
die Bäume grünen sah:
vor Freuden wollt er springen:
nicht wusst er, wie ihm geschah.

Er begann ein Lied zu singen:
nach sangs der Widerhall.
Da schuf ein lustig Ringen
der starken Stimme Schall.
Bald freut ihn mehr zu lauschen
des Bächleins muntrem Gang,
bald wie ein wonnig Rauschen
durch alle Läuber sich schwang.

Von abertausend Stimmen
Der Wald erfüllet war,
von Blüthen summten Immen
zu Blüthen immer dar;
bald Adlersflügelschläge,
bald kleiner Vögel Lied,
bald Reh im Laube raschelnd,
bald Wässervögel im Ried.

Wie leuchtend durch die Grüne
die Morgensonne schien,
Siegfried der kühne
sprang wie ein Thor dahin.

Er hatte nie die Wunder
 der Wildniss gekannt,
 bald an dem Orte stand er,
 dahin ihn Mime gesandt."

Before the forging of the last sword we find him searching for the smith:

"Wo blieb er denn? -Dort schleicht er durchs Gebüsch.

Er lässt sich doch auch gar zu leicht erschrecken."

In Wagner: "Wo steckt der Schmied?

Stahl er sich fort?"

The smith's plotting against Siegfried is not a new characteristic but Fouqué's treatment of it suggests itself as a beginning of Wagner's plan in that he says one thing to Sigurd and another aside so that the latter half hears his remark and comments on it; e.g.

Reigen: Schon gut. (Beiseit) Wir kommen doch wohl zur
 Berechnung.

Sigurd: Meinetwegen murmle was und wie du willst.

With this compare the whole later scene in which foolish Mime tries to deceive Siegfried. In the "Edda" his treason to Sigurd is first told to us by Fafner and in the Völsungasaga by the birds.

That Siegfried should make the sword himself is an idea no doubt taken, as has been suggested, from Uhland's poem, but we have, too, some little pictures in Fouqué not unlike those in Wagner. The details of the scene seem to have been suggested by the latter, in fact: e.g. Sigurd says



"Ich häuf' ein wenig Holz," he says, "hauch ob den Kohlen,"
and lo! (Reigen replies:)

"Sigurd! Lass ab, die Lohe schlägt ja schon
Ans Giebeldach der Burg!" Sigurd replies:

" 's ist auch so niedrig.

Ich haucht' ein wenig, warf ein wenig Holz hin,
Da rankte gleich die Flamme sich hinan."

"Du hast ein lust'ges Feuer," he tells Reigen again.

In Wagner he talks to himself in a somewhat similar way:

"Blase, Balg!

blase die Gluth!-

Wild im Walde

wuchs ein Baum,

den hab' ich im Forst gefällt:

die braune Esche

brannt' ich zu Kohl'

auf dem Herd nun liegt sie gehäuft!...

Die Baumes Kohle,

wie brennt sie kühn,

wie glüht sie hell und hehr!

In springenden Funken

sprüht sie auf,

schmilzt mir des Stahles Spreu."

First Adventure-Fouqué. Second Act of "Siegfried"-
Wagner.

As Siegfried and the smith go out in search of Fafner,
the former comments on the length of the way:

"Fern hast du mich geleitet;
eine volle Nacht im Walde
selbender wanderten wir."

In Fouqué, too, Sigurd says:

"Noch nicht am Ziel?"

Reigen: "Ganz nah."

Sigurd: "So sprichst du schon seit einer Stunde,
Doch immer weiter geht's durch Heidekraut,"

When at last he comes upon the dragon, he calls him a
"seltsamer Gesell" in Fouqué; in Wagner, a "saubrer Gesell",
a rather noteworthy expression to apply to such a creature.

The smith warns Siegfried of Faffner's magic in Fouqué-
of his dangerous weapons in Wagner; but to inspire caution in
the first; to teach fear, he says, in the latter tho doubtless
he judges Siegfried aright and knows he is but making the
adventure more attractive.

Reigen continues his plotting in the same manner at this
point, but that fact has already been discussed.

The youth is conscious that their ways are to part after
Fafner's death and tells the smith so:

Sigurd: "Mich dünkt, wir bleiben nicht mehr lang' beisammen."

Siegfried: "allein zieh' ich dann weiter
dich werd' ich endlich los!"

—His antipathy to Reigen is continually suggested in Fouqué.

When Siegfried sees Faffner he says:

"Eine zierliche Fresse

Zeigst du mir da:

lachende Zähne

im Leckermaul", calling up a very repulsive picture.

Fouqué's expression is similar: "Fafner...zeigt den wetzenden Zahn."

The incident of the warning by the birds is contained in the sources but Siegfried's surprise and comments remind one of Fouqué, tho Dr. Golther (p.75) recalls the expression of wonder used by a goblin in folklore shortly before his end:

"Nun ward ich so alt
wie Höhl' und Wald,
und hab nicht so was gesehn! "

In Fouqué we find:

"Was ist mir denn begegnet? Bin ich Sigurd?
I kenne mich nicht mehr, die weil ringsum
Der Vogel Zwitschern in verständ'gen Reden
Mir kenntlich wird, als sei ich ihresgleichen."

.....

"Wenn Gramur schneidend wäre?".....

"Ei, habt der Warnung Dank,
Ihr art'gen Tierlein in den Lüften droben

.....

Das soll auch gleich geschehn," we find in the former.

In Wagner:

"Ist mir doch fast
als sprächen die Vöglein zu mir:
deutlich dünken mich's Worte!
Nützte mir das
des Blutes Genuss? -
Das selt'ne Vöglein hier-
horch! was singt es mir?".....

für deinen Rath:

gern folg' ich dem Ruf."

As is more fitting for a drama, too, the speeches of the birds are interspersed among those of Siegfried in both Fouqué and Wagner and are not so long. The youth thanks the birds, too, a fact not recorded in the saga.

As Dr. Meinck suggests (p.52 ff)"it seems to Fouqué's Sigurd'gar ein kläglich Stückchen um Drohung seinem Eigentum entsagen' and he takes the gold' auch des halb, zu sehen, was Unheil über Heldenkraft und Heldenlust vermag.' In the "Edda" and in the Völsungasaga the ring is not mentioned as a part of his find but must have been included as he gave it on the morning after the wedding (upon the second meeting of the two, then) to his bride, Brynhilde, as a remembrance. In Wagner Siegfried goes into the cavern after the overthrow of Fafner to get the ring and the tarnhelm, following the advice of the forest-bird." Dr. Meinck does not, however, mention, that at this point the young hero, uttering his thoughts aloud, considers his course of action and decides to take especially the ring - he does not take the treasure in Wagner. Doubtless a soliloquy is the most natural method in drama of letting the audience know the train of events. The quotation given above from Fouqué, however, recalls Siegfried's attitude toward the Rhine maidens in "Götterdämmerung." He is almost on the point of giving them the ring but the minute they warn him of the curse he will thus escape he puts it back on his finger with the words:

"~~euer~~ Schrecken trägt mich noch minder...

Mein Schwert zerschwang einen Speer!

des Urgesetzes

ewiges Seil,

flochten sie wilde

Flüche hinein,

Nothung zerhaut es den Nornen!

Wohl warnte mich einst

vor dem Fluch' ein Wurm,

doch das Fürchten lehrt'er mich nicht! "

The "Edda" (cf. Meinck, p.52, also) quotes, too, his reply to the dying Fafner which shows his fearless indifference:

"Des Goldes waltet jedweder gern;

Doch nur stets bis auf eine Stunde:

Wir Menschen müssen alle einmal

Von hinnen fahren zur Hella."

The tone in the two dramas differs somewhat from this, however. His indifference is not due to his sense of the resistlessness of fate but rather to a daring which makes him consider it beneath him (in Fouqué) to avoid a thing from sense of danger or even (in Wagner) to undertake it because he is absolutely confident in his mastery of danger.

Second Adventure - Fouqué. Third Act of "Siegfried"- Wagner.

Mention has been made above of Fouqué's influence upon Wagner's Norn scenes. The refrain is plainly modeled upon Simrock's translation of the "Edda", but Wagner is like Fouqué in having the Norns speak in turn and then in concert, while the older version omits the latter way. Fouqué places the scene before Brynhildis' awakening and Wagner after the awakening but before their parting - at the beginning of "Götterdämmerung". Their dialog is naturally, then, more closely connected with Siegfried's deeds, recalling also the fall of Sigmund and the downfall of the Valkyrie, tho Wagner's version has more to do with Wotan's fate, in this following the "Edda."

When Siegfried discovers the sleeping Brünnhilde there is a pretty little touch in Wagner that is foreshadowed in Fouqué.

"Ha! in Waffen ein Mann:-

wie mahnt mich wonnig sein Bild!:-

Das hehre Haupt

drückt wohl der Helm?

leichter wüß' ihm,

löst ich den Schmuck," Siegfried says, proceeding carefully to relieve the sleeper of her burdensome helmet.

Sigurd, too, says:

"Doch sieh, was liegt da für ein Jünglingsbild,

Geharnischt, tief im Schlaf?- Mein Knab', du bist

Ein träger Hüter diesem edlen Bau,

Drum werd' ich dich des Waffenschmucks entlasten,

Der Thät' gern ziemt, und dich im Schlaf nur drückt."

In addition to the idea of relieving the youth which is common to both versions, the employment of the same expressions lead to the inference that Wagner had Fouqué in mind.

(Note. Concerning this passage Dr. Meinck (p.253- remarks:

"In the genuine spirit of legend is the incident of the hero's cutting with his sword the armor of the sleeping Valkyrie before she awakens as (Kindermärchen III) the "learned hunter" cuts off a part of the shroud in which she is sewed and in the story of 'Snewittchen' the lacing which takes the place of the armor is cut to call back to life the seemingly lifeless body...Not so well known but beautiful is Simrock's poetry (Wittich, p.373):

'Da kam er zu dem Saale, da schlief im Waffenkleid
Ein Mann, so voll gerüstet, als kām' er eben vom Streit.
Dem band er von dem Haupte den Helm: da war's ein Weib;
Wie angewachsen fugte der Stahl dem schönen Leib.
Ihn aufzuschlitzen dacht' er mit klugem Schwertesschwang:
Vom Haupt bis ganz hernieder und an den Armen entlang
Zerschnitt der Held die Rüstung und ritzte nicht die Haut;
Dann schält er aus dem Eisen die wonnigliche Braut.
Sie war so schön geschaffen, o Wunder, Glied für Glied:
Da musste sie erwecken mit einem Kuss Siegfried.'

In the saga the means by which Sigurd broke the magic sleep is not given...but in folklore the kiss was supposed to break the spell of an enchanted maiden.")

The hero exclaims in surprise and emotion when he finds the sleeper is a woman; in Fouqué:

"Es ist kein Knab'! Ein Jungfräulein,
Das Abbild aller Huld und Lieb'sgewalt!"

and in Wagner:

"Das ist kein Mann!...
Brennender Zauber
zückt mir in's Herz," etc.

Wagner follows Fouqué in inspiring in Siegfried an immediate interest in Brünnhilde so that he implores her not to slumber longer:

"Noch bist du mir
die träumende Maid:
Brünnhilde's Schlaf
brach ich noch nicht.
Erwache! sei mir ein Weib! "

Siegfried exclaims, while Sigurd says:

"Ich weiss nicht, giebt es solche Zauber hier?
Dann lass uns drin verharr'n für alle Zeit,
Sei's Schlaf, sei's Wachen. Froher war ich nie,
Als seit mir dieses Licht den Sinn durchblizt."
...Sink, o sinke nicht
In deine tiefe Ruh' zurück."

Brünnhilde in both dramas feels herself- as in the saga - destined to Siegfried but her destiny contains happiness for her as well as for Siegfried:

"ewig bin ich,
Sehnender Wonne -

doch ewig zu deinem Heil! ", she says in Wagner; and in Fouqué:

"Ich wach', ich lebe nun fortan für dich."

Wagner's lovescene here, however, is immeasurably better than Fouqué's as the latter deadens the scene with a recital of runes as in the earlier versions.

There is in the "Edda" (Fiðlsvinsmal) something of the happiness of this destiny but hardly of devotion:

Menglada. "Willkommen seist du, mein Wunsch erfüllt sich,
Den Gruss begleite der Kuss.

Unversehenes Schauen beseligt doppelt

Wo rechte Liebe verlangt.

Lange sass ich auf liebem Berge

Dich erharrend Tag um Tag;

Nun geschieht was ich hoffte, da du heim-gekehrt bist,

Süsser Freund, in meinen Saal."

Swipdagr. "Sehnlich Verlangen hatt ich nach deiner Liebe

Und du nach meiner Minne.

Nun ist gewiss, wir beide werden

Miteinander ewig leben."

The episode of the Valkyrie's disobedience which in the sources is for the most part related in the third person is for dramatic reasons in both Fouqué and Wagner related by Brünnhilde to Siegfried at the time of her awakening.

One other thought seems to have been suggested by Fouqué; tho we are told in the "Edda" that Siegfried regarded Brünnhilde

as the wisest woman he had ever met we have a picture of him here striving - groping as it were - to understand this mysterious being whom he admires and loves. Fouqué gives us a hint of this:

"Durch welchen Nebel, der mir selbst den Blick
Verschlossen hielt, traf mich dein holdes Auge?
Denn hätt'st du mir, auch dich zu schaun vergönnt,
Lebt' ich schon lang' im Liebessonnenschein."

Wagner says:

"Wie Wunder tönt
was wönnig du sing'st;
doch dunkel dünkt mich der Sinn.
Deines Auges Leuchten
seh' ich licht;
deines Athem's Wehen
fühl' ich warm;
deiner Stimme Singen
hör' ich süß:
doch was du singend mir sag'st,
staunend versteh' ich's nicht.
Nicht kann ich das Ferne
sinnig erfassen,
da all' meine Sinne
dich nur sehen und fühlen."

Second Adventure-Fouqué. "Götterdämmerung"-Vorspiel-Wagner.

Before the arrival of Siegfried, Gunther and Hagen discuss him and his fame and a germ of envy is sown in Gunther's heart;

"O wär doch uns auch, dem Niflungenstamm,
Ein gleicher Preis verlieh'n." (Fouqué).

"Was weck'st du Zweifel und Zwist!

Was ich nicht zwingen soll,

danach zu verlangen

machst du mir Lust" (only Siegfried is to conquer Brünnhilde)-Wagner. Tho Siegfried's deeds are related in the "Nibelungenlied" before Siegfried appears in the presence of Gunther and Hagen, it is after they know of his arrival and in a far more cordial spirit.

Before the hero's arrival at the court plan was being made, in both dramas, to detain him and to attract him to Gudrun by means of magic drink. This is thought of after his coming, in the source, the Völsungasaga; is not, in fact, administered until later instead of on the day of his coming.

The emotional scenes between Siegfried and Brünnhilde while more intense and natural in Wagner seem to have received their chief impulse from Fouqué, tho the prototype for the latter is in the Völsungasaga. They are treated quite briefly in the sources, tho we do owe Brünnhilde's apostrophe to the gods in the first scene between the lovers to the "Edda." There are, however, details in the second meeting between them in Fouqué that remind one of Wagner; e.g.

Brynhildur: "Du bindest dich, du bindest mich zugleich,
 Sei's an den Tod, doch bin ich dessen froh.
 So bleibe denn, Andenken deiner Treue,
 Der Andwar's Ringen meiner Linken fest.-
 Zu ew'ger Liebesflammen Brand verlobt
 Das Weib aus Hindarfiall sich dir, du Held! "-

and in Wagner:

"Lachend muss ich dich lieben;
 lachend will ich erblinden
 lachend lass' uns verderben -
 lachend zu Grunde geh'n!
 Mir strahlt zur Stunde
 Siegfried's Stern;
 er ist mir ewig,
 er ist mir immer,
 Erb' und Eigen,
 ein' und all':
 leuchtende Liebe,
 lachender Tod! "

Whatever the loss she may sustain, whatever the gods and the fates may have in store she is willing to give herself up to the bliss of the hour - an element of recklessness added to her love giving it an intensity not found before.

Siegfried, too, as in other episodes gives way to his impetuous nature:

"Sigurd (sie küssend) O freudig heisse Gluth in Zweien Ei'ns!"
 With this we may compare in Wagner his fire of insistence upon her love:

"mir in die Brust
 brach nun die Lohe,
 es braust mein Blut
 in blühender Brunst;
 ein zehrendes Feuer
 ist mir entzündet:
 die Gluth, die Brunnhild's
 Felsen umbrann,
 die brennt mir nun in der Brust!-
 Du Weib, jetzt lösche den Brand!
 schweige die schäumende Gluth! "

Brunnhilde's loss of knowledge is expressed similarly in
 the two dramas:

"Trauriges Dunkel
 trübt mir den Blick;
 mein Auge dämmert
 das Licht verlöscht." Wagner.
 "Es liegt vor uns sehr dunkel. Dunkel bleib' es.
 Die Runen knüpf' ich nun hinfürder nicht,
 Denn unsre Eide sind der Lipp entauscht,
 Gehören den Gewalten ausser uns
 Deshalb kein Lenken hilft, kein Früherwissen."

Third Adventure-Fouqué. First Act-"Götterdämmerung" Wagner.

The third adventure in Fouqué begins, as does "Götterdämmerung", with a conversation in which the king - in the former Gjúke, in the latter Gunther - speaks of himself as having his seat in contentment - or in splendor - by the Rhine.

Grimhildur, as Hagen in Wagner's version, tries to arouse the king's ambition or at least to increase the prestige of the realm. These incidents, which are not found in the sources, give to both dramas a similar setting as also motif for that which follows.

Siegfried's words on committing Grane to the care of the attendants have been spoken of above. Ettmüller, too, (Meinck, p.266) contains a slighter hint of this thought: "Mein Ross ist müd, der Rast bedarf's."

When Siegfried has sunk into forgetfulness after drinking the magic potion, he is disturbed by words uttered inadvertently - that is, without intending to refresh his memory - and repeats them to himself after the first speaker:

"Auf Felsen hoch ihr Sitz

ein Feuer umbrennt den Saal,"

words which call to mind those repeated by him wonderingly as he is losing his memory in Fouqué, and suggesting that Wagner must have had the former's description in mind:

"Auch sah' ich einen Berg, sah' viele Flammen." -

The potion is, of course, in the saga but not the description of loss of memory. The episode in Fouqué, however, because of the hero's semi-consciousness of sudden loss is less plausible and less effective than in Wagner.

Siegfried impetuously desires to serve his new friends at once, to receive Gudrun's favor as a reward. In Fouqué:

"Giebt's keinen Krieg, Ihr Herr'n? Ich zög' am liebsten
Als bald hinaus, beweisend was ich kann;

Vielleicht dann sähen wir beim Siegesmahl
 Gudrunens, der Niflungin, Schönheit leuchten,
 Von der die ganze Welt bewundernd spricht."

In Wagner when he is overcome by Gudrun's charms (We find him exclaiming in both dramas concerning her beauty, tho we are told, too, in the epic that he found her marvelously beautiful) he asks Gunther suddenly if the latter has a wife and on learning his desire to win Brünnhilde offers to do it for him.

Gunnar's repetition of the word "Blutsfreund" disturbs Sigurd's peace of mind in a way unaccountable to the latter much as does Gunther's repetition of the description of Brünnhilde's rock, and is a second incident which may have suggested the bit of dialog to Wagner: e.g.

"Gunnar: So, führ ich denn, Gudruna, dich ihm zu -
 Dem edeln Blutsfreund -

Sigurd: Blutsfreund! - So Blut und Freund,
 Im wunderlichen Bund -....

Mir kommt ein altes Spruchwort in's Gemüth,
 Nur weiss ich selbst nicht mehr, wo ich's vernommen,
 Auch nicht die Worte recht - doch schwebt's um mich
 Wie eine Wetterwolke schwül und schwer."

In Wagner it goes:

"Gunther: Auf Felsen hoch ihr Sitz;
 ein Feuer umbrennt den Saal -"

Sigurd interrupts, repeating the same words reflectively as he does also Gunther's next speech:

"Nur wer durch das Feuer bricht."

In the second oath in Fouqué the wording reminds us in part of that in Wagner - in the sources we are told that the oath was taken but its form is not given, tho the ceremony was a traditional one.

Gunnar: - "So mir Odin hülfreich sei,
 Freudvoll mein Leben, schmachfrei mein Tod,
 Gelob' ich Sigurd, der Genossenschaft,
 Gelob' ich dir zur Hülfe meine Hand,
 Mein Gold, mein Reich und meine Kriegsgesellen,
 Und deren kein's sei jemals wider dich."

In Wagner, Siegfried and Gunther speak together:

"Blühenden Lebens
 labendes Blut
 träufelt' ich in den Trank:
 brüder-brünstig
 muthig gemischt,
 blüh' im Trank unser Blut.
 Treue trink' ich dem Freund:
 froh und frei
 entblühe dem Bund,
 Blut-Brüderschaft heut' ! " etc.

As in Wagner, so in Fouqué, Hagen does not repeat the oath but he accepts it. Hagen's spirit here is more suggestive of that in the latter part of the "Nibelungenlied" than of Fouqué.

Siegfried's ecstasy of admiration and love for Gudrun has no counterpart - in his own words-in the early stories, tho we are told in the epic of his feeling while the story teller

informs us that he imagines they acted as lovers do. For Wagner's vehement outburst:

"Ha schönstes Weib!
 schliesse den Blick!
 das Herz in der Brust
 brennt mir sein Strahl:
 zu feurigen Strömen fühl' ich
 zehrend ihn zünden mein Blut!"

we have in Fouqué a calmer expression:

"Nun grüsst es mich, das lang' entbehrte Glück,
 Im süssen Traum bis heute mich umgaukelⁿd,
 Dass ich nicht wusste, war's Vergangenheit,
 War's noch Verheissung - o nun grüsst es mich
 Wahrhaft, lebend'ger Kraft, nun fühl ich wieder
 Genesen mich, an Schlacht und Festmahl froh."

A second time, when Grimhildur describes Brünnhilde's abode the words:

"Sie wohnt in Mitten eines Flammenzaun's"-
 remind Sigurd dimly of his forgotten past:-

"Was? Flammenzaun? Mir hat so was geträumt",
 he repeats, recalling to us again the passage quoted above from Wagner. Fouqué then in three places gives hints for the scene we find in Wagner, hints not found elsewhere.

As in Wagner, so in Fouqué it is Hagen who suggests Siegfried's disguise, tho in a different manner, when the hero is to win Brünnhilde for Gunther, a circumstance mentioned before. In Fouqué, too, as in Wagner the conversation between the Valkyrie and the supposed Gunther is given.

We are told in the sources that Siegfried placed his sword between himself and his supposed bride, but Wagner follows Fouqué in having him address his sword, asserting his fidelity to Gunther.

In the "Nibelungenlied", in Fouqué and in Wagner Siegfried precedes Gunther and his bride and announces their coming, but there is naturally a little difference in treatment in the drama and the epic. In both dramas there is some one on the stage to whom the message may be delivered at once. In Fouqué Sigurd is preceded by another messenger who demands the customary rewards for a pleasing message:

"Schenkt mir gut Botenbrot, ihr edlen Frau'n",
he says to Gudruna and her mother, while in Wagner immediately after speaking to Hagen Siegfried greets her mother with the words:

"Heiss' mich willkommen,
Gibichskind!

Ein guter Bote bin ich dir."

In Fouqué he bids her welcome. In neither drama is his tone that of a courtier delivering a message for his king as is true in the epic. In the latter he makes account first to Gernot and Giseler and, after later being admitted to the presence of Kriemhild and her mother, speaks to them in a similar way tho with the deference of a knight coming from the king:

"Nun gebt mir Botenbrot.

Ihr zwei schönen Frauen weinet ohne Noth.

Ich verliess ihn wohlgeborgen, das thu ich euch bekannt:

Sie haben mich euch beiden mit der Mære hergesandt."

In both dramas they speak together in the more familiar way - in the one of husband and wife - in the other of accepted lovers. There is more compression in Fouqué than in the epic, and in turn still more in Wagner. In Fouqué's Sigurd, Gunnar and Brynhildis are near and they appear at the end of the scene. In Wagner while they are talking Hagen spies the sail.

In Fouqué the watchman from a tower summons Gunnar's men:

"Wohlauf! Wohlauf! Zum fei'rlichen Empfang,

Wer's treu mit meinem Herrn und König meint!

Wohlauf! Er führt die junge Kön'gin heim,

Die schöne Beut' aus Wafurlogas Flammen,

Ganz nah' der Burg schon prangt sein freud'ger Zug.

Wohlauf! Wohlauf!" Hagen performs from an elevation

the same duty in a similar way in Wagner:

"Hoiho! Hoiho! Hoiho!

Ihr Gibichs - Mannen,

machet euch auf!

Wehe! Wehe!

Waf^fen durch's Land!

Waffen! Waffen!

gute Waffen!

Starke Waffen,

scharf zum Streit.

Noth! Noth ist da!

Noth! Wehe! Wehe!

Hoiho! Hoiho! Hoiho!

"Rüstet euch wohl

und rastet nicht;

Gunther sollt ihr empfah'n:
 ein Weib hat er gefreit.".....

"Empfangt Gunther's Braut:
 Brūnnhilde naht dort mit ihm."

There is a touch of the same disposition in Siegfried in both Fouqué and Wagner. In the one he does not blame Gudruna for the mischief she has caused in disclosing the truth to Brynhildis, is patient and kind; in the other he holds no malice toward Gunther for his (Siegfried's) unfortunate position with regard to Brūnnhilde. In both he blames himself.

In both cases when the evil result of the magic is evident the user of it is blamed; in Fouqué by Brynhildis and Grimhildis' sons and in Wagner, after Siegfried's death, by Gutrune. Both the means and the user's character are censured.

In Fouqué Sigurd's remembrance of and love for Brynhildis return after her arrival as Gunther's bride; in Wagner just before the hero's death, tho by means of a second potion. In the saga we are told that he remembered his former vows and that he tried to make reparation, even offering to desert Gudruna to soothe Brynhildis but we are not told of the return of his love. Fouqué brings this out in Sigurd's soliloquy upon seeing Brynhildis again and in the last interview of the two. Wagner is more effective in having Siegfried while dying express his ecstasy of love for her, unconscious that it has not always filled his soul.

Wagner imitates Fouqué to a certain extent in making Hagen more considerate for Gudrun's grief. "Sie jammert mich", he says of her in Fouqué, and in Wagner:

"Muss sein Tod sie betrüben,
verhehlt sie ihr die That."

He is less terrible than in the epic, where his motive in concealment is quite different.

As soon as the murderous deed is done Hagen proposes to Gunther the division of the treasure in Fouqué, while in Wagner he attempts to take the ring.

The uplifting of the dead Siegfried's arm when Hagen attempts to take the ring reminds us of the flowing of his wounds in the "Nibelungenlied" and of similar incidents in folklore (cf Golther, p.110-), but it also recalls Brynhildis' remark in Fouqué used in a different connection, it is true:

"Du weisst es ja, brauchst nicht
zu eifern ob des Bräut'gams blasser Nähe,
Der nach mir ausstreckt seine kalte Hand."

In Fouqué, too, Brünnhilde speaks of the committing of the treasure to the Rhine as in Wagner she promises the return of the ring. In the earlier versions it is not until long after in the "Rache" that we hear of the consignment of the gold to the Rhine.

In both dramas the audience views the funeral pyre at the end of the story. The pyre is of course part of the earlier version, but it is interesting to see that both dramatists attempted some representation of it. In the earlier story Brünnhilde looks back upon her love for Siegfried, too, but

the expression of love is only slight. Her farewell is in the "Edda" for example, mostly a prophecy and a direction of the preparation of the pyre, as also in the Völsungasaga. Wagner's version has more in common with that of Fouqué. She speaks of the allurements of the flames and addresses the hero lovingly as she rushes into their midst. In Fouqué she says:-

"Die Flamme leuchtet

Mir zu dem letzten Pfade klar genug.

Glühte nicht lockend deinem edeln Mut,

O lieber Sigurd, Wafurlogas Flamme?

Das ist der Brautgang für uns zwei bestimmt:

Durch drohn'de Glut zur süßen Liebesglut.

Du kamst zu mir erst, nun komm'ich zu dir -

Lächelst, mein holder Bräut'gam? Wie lichterherrlich

Die Funken fliegen, kränzend dir das Haupt!

Hinein! dem glüh'nden Herzen thut's nicht weh!"

In Wagner there is an added tenderness from her addressing her horse:

"Grane, mein Ross,

sei mir gegrüsst!

Weisst du, Freund,

wohin ich dich führe?

Im Feuer leuchtend

liegt dort dein Herr,

Siegfried, mein seliger Held.

dem Freunde zu folgen

wieherst du freudig?

Lockt dich zu ihm
die lachende Lohe?
Fühl' meine Brust auch,
wie sie entbrennt;
helles Feuer
fasst mir das Herz:
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein!
Heiaho! Grane!
grüsse den Freund!
Siegfried! Siegfried!
Selig gilt dir mein Gruss! "

Fouqué's influence upon Wagner seems mainly to have been that of form. That is, Fouqué made one step in selecting the material - aside from the treatment of the gods - and in giving it some form and arrangement which must have proved of great assistance to Wagner in sorting his unwieldly mass of material. We may many times from this fact infer that Wagner has made use of Fouqué's aid even when the same material is in their common source. We can often see from the fact of his associating facts in the same way, putting in incidents in the same connection, or adding a little or making a slight change in thought, as in Fouqué - tho the foundation of the incident may have been in the sources - he has accepted the help that the latter, already using a dramatic form, could offer him.

To Fouqué's "Vorspiel", as has been shown, Wagner is greatly indebted, and while the latter's scenes between Siegfried and Brünnhilde are much better because he has portrayed a passionate love (in keeping with the character of Brünnhilde and Siegfried) in a simple, more natural and poetic way, nevertheless the chief attempt before him was that in Fouqué.

APPENDIX

Wagner was not the first to present us a picture of the gold in the Rhine, tho the circumstances of its being there are different. In "Sigurd's Rache", the second part of Fouqué's trilogy, "Der Held des Nordens" as Gunnar and Högne sink the treasure into the Rhine they describe the water and the gold, addressing the latter, as do the Rhine maidens in the opening scene of the "Rheingold".

Högne: "Roll' hin, roll' hin,
Du reiches Gut,
Das Vielen werth und lieb war.
Am Ufer vielleicht
Forschen sie künftig,
Forschen vergeblich nach dir.....
Und das schöne Grab!
Die schäumende Fluth,
Verklärt in Mond und Morgenlicht!
Solch ein Bette
Flüss'gen Silbers
Hätten ja Fürsten und Helden gern."

Gunnar: "Schlaf, du Gold'ner,
Tief im Schoosse
Der Woge bis wir dich wecken.
Rufen wir nicht,
So bleib' in Ruh',
Dann schlafen auch wir, erwachen nicht."

Högne. "Du sperre den gähnenden
Spalt, o Rheinfluss!

Gleit' in glänzender Welle d'rob hin." etc.

Flosshilde, too, speaks of "Des Goldes Schlaf" and "des
Schlummernden Bett." The Rhein maidens describe the scene,
presenting a more imaginative and poetical picture:

Woglinde. "Lugt, Schwestern!

Die Weckerin lacht in den Grund."

Wellgunde. "Durch den grünen Schwall
den wönnigen Schläfer sei, grüsset."

Flosshilde. "Jetzt küsst sie sein Auge,
dass er es öff'ne;

schaut, es lächelt

in lichtem Schein;

durch die Fluthen hin

fliesst sein strahlender Stern."

Die Drei..... "Rheingold!

Leuchtende Lust,

wie lachst du so hell und hehr!

Glühender Glanz

entgleisst dir weihlich ^{im} _^Wag!.....

flimmert der Fluss,

flammet die Fluth,

umfliessen wir tauchend,

tanzend und singend,

im seligen Bade dein Bett,

Rheingold!"

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